

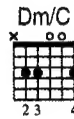
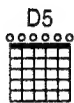
ARE YOU READY *Creed*

WORDS AND MUSIC BY Mark Tremonti and Scott Stapp TRANSCRIBED BY Jeff Perrin

All gtrs. are in open D5 tuning (low to high: D A D A D D).

Bass is in dropped-D tuning (low to high: D A D G).

Gtr. 3 (mandolin arr. for elec. gtr.) capo 12



A Intro (0 00)

Moderately Slow ♩ = 74

*N.C.(D5)

(Eb)

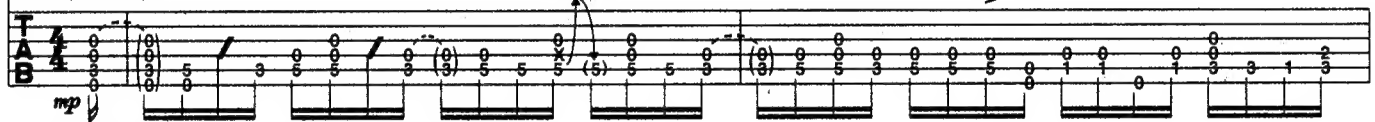
(C)

Gtr. 1 (clean tone)



*chord symbols reflect overall tonality.

**Gtr. 3 (clean tone)



**Mandolin arranged for elec. gtr., capo 12

(D5) Eb5 Bb5 F5 N.C.(D5)

3 Gtr. 1 Gtrs. 1 and 2 (w/dist.)

Gtr. 3

Bass

mf

As heard on Creed's Wind-up recording *Human Clay*

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NOVEMBER 2000 GUITAR WORLD 155

ARE YOU READY *Creed*

6 Gtrs. 1 and 2 Eb5 Bb5 F5 N.C.(D5)

Gtr. 4 (w/dist.) w/slide mp

Bass

B 1st and 2nd Verses (0:27, 1:20)

1. Hey Mister Seeker
2. Hey Mister Hero

hold on to this advice
walkin' a thin fine line

If you keep seeking you will find
under the microscope of life

Gtr. 1 9 ** Eb5 Bb5 F5 N.C.(D5) P.M.

*Gtr. 2 faded out during first meas., first time.
**Note in parenthesis are strummed second time.

Bass Bass Fig. 1 end Bass Fig. 1. Bass plays Bass Fig. 1 twice

**Note in parenthesis struck second time.

Don't want to follow
Remember your roots my friend

down roads been walked before
They're right down below

12 Gtr. 1 P.M. P.M. 2

Eb5 Bb5 F5 N.C.(D5) Eb5 Bb5 F5 N.C.(D5)

*play simile second time

Rhy. Fill 1 (0:37, 1:30) D5 Eb5 Bb5 F5 Gtr. 2 P.M.

Rhy. Fill 2 (1:43) N.C.(D5) Eb5 Bb5 F5 D5 Gtr. 1 P.M.

ARE YOU READY *Creed*



Chorus (0:54, 1:47, 3:32)

So hard to find unopened doors
'Cause heroes come and heroes go

Are you ready

Are you

D5/Eb

Dm/C

Rhy. Fig. 1
Gtrs. 1 and 2

15 Gtr. 1

1/2

Gtr. 1 substitutes Rhy. Fill 2 second time

Bass

1/2

Bass substitutes Bass Fill 1 second time

ready for what's to come Oh I said are you

Bm7b5

G5

D5 N.C.(D)

end Rhy. Fig. 1

18

ready Are you ready for what's to come

Dm/C

Bm7b5

G5

D5 N.C.(D)

Gtrs. 1 and 2 play Rhy. Fig. 1 simile

Bass

21 Bass Fill 1

Bass substitutes Bass Fill 2 second time

1. 2. 3.

(2nd time) To Coda ⊕
(skip ahead to meas. 47)

come

(on D.S.) Oh I said Are you

(G5) D5 N.C.(D)

24 Gtrs. 1 and 2

Bass

Bass Fill 2 (2:00)

Bass Dm/C

Bm7b5

G5

ARE YOU READY *Creed*

D Interlude (2:13)

N.C.(D)

*Gtr. 3 plays Riff A
Rhy. Fig. 2*

27 *Gtr. 5 (clean tone)*

Gtr. 2 plays Rhy. Fill 3

Gtr. 1 w/ slide

Bass

E Bridge (2:26)

Ten nine eight seven six five four three two one

30

end Rhy. Fig. 2 Gtr. 3 plays Riff A three times

slide up past fretbound

Rhy. Fill 3 (2:16)

Gtr. 2

Riff A (2:20, 2:26)

Gtr. 3 (mandolin arr. for elec. gtr., capo 12)

D5

ARE YOU READY *Creed*

Count down to the change in

Gtr. 5 plays Rhy. Fig. 3 twice

Gtr. 4 (w/slide)

33 ~~~~~



Bass Bass Fig. 2

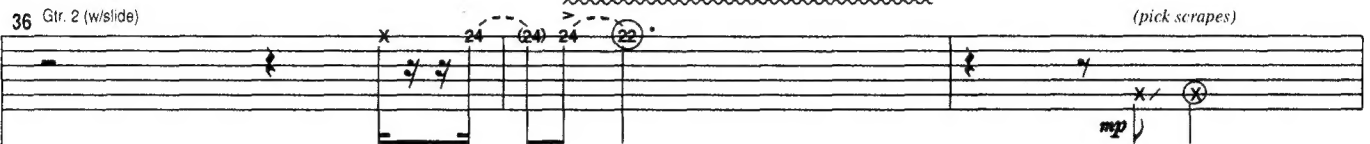
end Bass Fig. 2



life that's soon to come

Gtr. 3 plays Riff B

(pick scrapes)

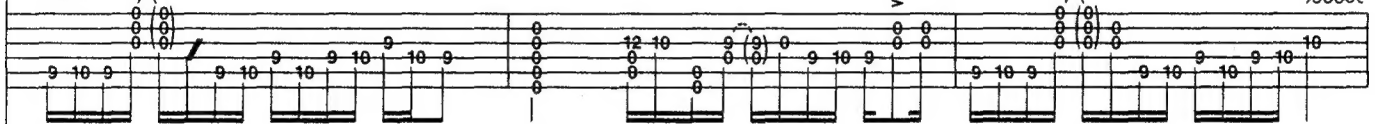


Gtr. 4 (w/slide)

mf



Gtr. 5



Bass



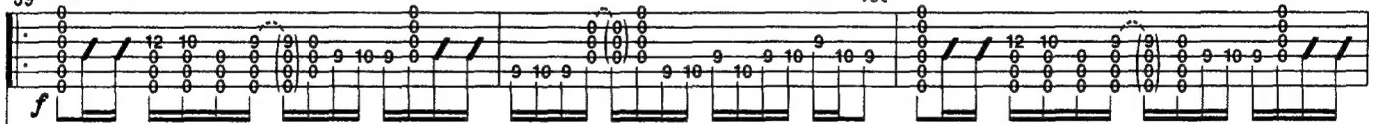
(2:53)

Ten nine eight seven six five four three two one
Count down to the change in life that's soon to come

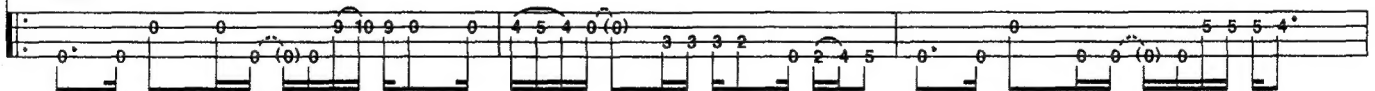
D5 N.C.(D5)

D5 N.C.(D5)

39 Gtrs. 1 and 2



Bass



Bass substitutes Bass Fig. 2 second time

Riff B (2:46)

Gtr. 3 (mandolin arr. for elec. gtr., capo 12)

D5



ARE YOU READY *Creed*

(3:19)

Your life has just begun

Life has just begun

42

D5

N.C.

Rhy. Fig. 3

end Rhy. Fig. 3

D.S. *al Coda* (go back to)

Life has just begun

Life has just begun

Are you

Gtrs. 1 and 2 play Rhy. Fig. 3 simile

45 Bass

Coda (3:59)

ready

Are you ready

for what's to

Dm/C

Bm7b5

G5

**Gtrs. 1 and 2 play first two bars of Rhy. Fig. 1*

47 Bass

F **Outro** (4:12)

come

Your life has just begun

D5 N.C.(D)

w/wah

49 Gtrs. 1 and 2

Life has just begun

Life has just begun

Life has just begun

52

**Gtr. 1 plays note on right of parenthesis*

**Gtr. 1 w/slight fdbk.*

HEMORRHAGE *Fuel*

WORDS AND MUSIC BY Carl Bell TRANSCRIBED BY Matt Scharfglass

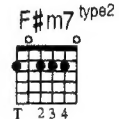
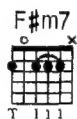
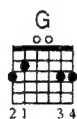
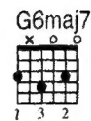
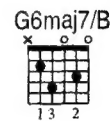
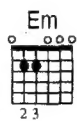
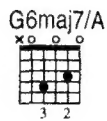
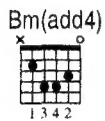
NEW FORMAT

Bass lines are included in the guitar transcriptions

All gtrs. tune down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All notes and chords sound one half step lower than written (key of B \flat minor).



A Intro (0:00)

Moderately Slow Rock ♩ = 76

1 Bm(add4) A Aadd2 Em fdbk

Gtr. 1 (elec. w/dist, wah and fast modulation effect)

f

*Gtr. 2 (elec. w/dist. and wah) and Gtr. 3 (acous.)

*wah off

*Gtr. 2 gradually rocks wah pedal back to "heel down" position to produce a sweeping filter effect.

Bass

f

*Wah directions refer to Gtr. 2 only.

pitch: F#

As heard on Fuel's Sony/ 550 recording *Something Like Human*

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NOVEMBER 2000 GUITAR WORLD 149

HEMORRHAGE *Fuel*

B 1st Verse (0:09)

1. Memories are just where you leave them
 Drag the waters till the depths give up their dead
 What did you expect to find anything Was it something you left behind
 Don't you remember when I said

G6maj7/B

G6maj7/A

G6maj7

G6maj7/A

Gtrs. 3 and 4 (clean elec.)

Rhy. Fig. 1

let ring throughout

end Rhy. Fig. 1
 (play 4 times)

4

mf

Gtr. 1 (play first time only)

(feedback continues)

Gtr. 2 (play first time only)

*Play open D note 4th time.

C 1st Chorus (0:35)

Don't fall away and leave me to myself Don't fall away

Em Dsus2 A Asus4 A Em Dsus2

6

mf

Bass

and leave love bleedin' in my hands in my hands again Leave love bleedin' in

A G D A type2 F#m7

*Rhy. Fig. 2

*Gtr. 4 w/dist.

9

f

Gtr. 2

Bass

HEMORRHAGE *Fuel*

D (1:00)

my hands in my hands Love lies bleedin'
G D F# F#7add4

G6maj7/B G6maj7/A
Gtr. 1 plays Fill 1
Gtrs. 3 and 4 play Rhy. Fig. 1 twice
Rhy. Fig. 3

12 Gtrs. 2, 3 and 4 let ring end Rhy. Fig. 2 Gtr. 2

Bass

E 2nd Verse (1:13)

Oh hold me now I feel conta-

G6maj7/B G6maj7/A
Gtr. 2 plays Rhy. Fig. 3 three and one half times
Gtrs. 3 and 4 play Rhy. Fig. 1 three and one half times
Gtr. 1

15 end Rhy. Fig. 3

Bass Fig. 1

glous Am I the only place that you love to go
G6maj7 G6maj7/A G6maj7/B G6maj7/A G6maj7 G6maj7/A

18 Gtr. 1

pp end Bass Fig. 1

She cries that life is like some movie black and white Dead actors fakin' lines Over

G6maj7/B G6maj7/A G6maj7 G6maj7/A G6maj7/B G6maj7/A

21 Gtr. 1

Bass plays Bass Fig. 1 twice

Fill 1 (1:00, 2:19)

*Gtr. 1
(w/dist.)

G6maj7/B G6maj7/A G6maj7 G6maj7/A G6maj7/B G6maj7/A G6maj7 G6maj7/A

*Played by Gtr. 2 at 2:19.

HEMORRHAGE *Fuel*

F 2nd Chorus (1:38)

and over and over again she cries Don't fall away Leave me to myself

G6maj7 G6maj7/A Em Dsus2 A Asus4 A

Gtrs 3 and 4 Rhy. Fill 1 Gtr. 3 Rhy. Fig. 4

24

Gtr 2

Bass

Gtrs. 2 and 4* Rhy. Fig. 4A

*Gtr. 4 w/dist.

Don't fall away Leave love bleedin' in my hands in my hands again

Em Dsus2 A F#m7 G D

end Rhy. Fig. 4 Gtrs. 2-4 play Rhy. Fig. 2 simile

D/F# end Rhy. Fig. 4A

27

Leave love bleedin' in my hands In my hands Love lies bleedin'

A F#m7 G D F#7add4

30

Bass

G Bridge (2:03)

And I wanted You turned away You don't remember but

N.C. Em

Gtrs 2, 3 and 4

33

1/4 1/2

Bass

HEMORRHAGE *Fuel*

H Guitar Solo (2:19)

I do You never even tried
F#7add4 F# G6maj7/B G6maj7/A

36 Gtr. 1 (w/dist and fast modulation effect)

mf f

Gtrs 2, 3 and 4

Gtr. 2 plays Fill 1
Gtrs. 3 and 4 play Rhy. Fig. 1 three and one half times

Bass

G6maj7 G6maj7/A G6maj7/B G6maj7/A G6maj7 G6maj7/A

39

Bass

G6maj7/B G6maj7/A G6maj7 G6maj7/A G6maj7/B G6maj7/A

42

2

I 3rd Chorus (2:44)

Don't fall away and leave me to myself

G6maj7 G6maj7/A

Em Dsus2 A Asus4 A

Gtr. 2 plays Fill 2
Gtrs. 3 and 4 play Rhy. Fill 1

Gtrs. 2 and 4 play Rhy. Fig. 4A

45

Gtr. 3

Fill 2 (2:41)

Gtr. 2 (G6maj7) (G6maj7/A)

TAB

3 2

Fill 3 (3:35)

Gtr. 5 (w/dist.) full (G) (D) (A)

TAB

HEMORRHAGE *Fuel*

Don't fall away and leave love bleedin' in my hands in my hands again

Em Dsus2 A F#m7 type2 G D

Rhy. Fig. 5
Gtrs. 2, 3 and 4

48

Bass

Leave love bleedin' in my hands in my hands again Leave love bleedin' in

A type2 F#m7 G D A type2 F#m7

51

end Rhy. Fig. 5

Bass Fig. 2

end Bass Fig. 2

my hands in my hands again Oh

G D A F#m7 G D

Gtrs. 2, 3 and 4 play Rhy. Fig. 5 twice
Gtr. 1 (w/dist)

54

Bass plays Bass Fig. 2 twice simile

J **Outro Guitar Solo (3:22)**

A type2 F#m7 G D A type2 F#m7

Gtrs. 2, 3 and 4 play Rhy. Fig. 5 three times simile

57

Bass plays Bass Fig. 2 three times simile

Oh

G D A type2 F#m7 G D

Gtr. 5 plays Fill 3

60

let ring

A type2 F#m7 Ah G D A type2

Gtr. 1

63

let ring

Gtrs. 2, 3 and 4

Bass

LITTLE WING *Jimi Hendrix*

(live at the Royal Albert Hall, as heard on the box set *The Jimi Hendrix Experience*)

WORDS AND MUSIC BY Jimi Hendrix TRANSCRIBED BY Andy Aledort

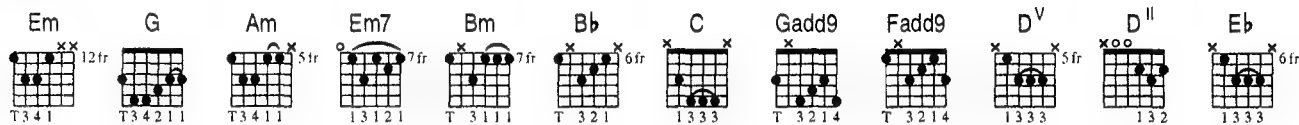
NEW FORMAT

Bass lines are included in the guitar transcriptions

Tune gtr. down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All notes and chords sound one half step lower than written (key of E \flat minor).



A Intro (0:00)

Slow Rock $\text{♩} = 67$

Gl. 1 (clean tone) N.C.(Em) P.M. (G) let ring

3 (Am) (Em7)

5 (Bm) (B \flat) (Am) (C)

7 Gadd9 Fadd9 C

Th

mf

B 1st Verse (0:35)

Well she's walkin'

a-through the clouds

9 Gl. 1 D ν (drum fill) Em7 let ring

Bass

mf

As heard on the Experience Hendrix/MCA recording *The Jimi Hendrix Experience*

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LITTLE WING *Jimi Hendrix*

with a circus mind

that's running wild

12 G Am

Butterflies and zebras and moonbeams

14 Em7 Bm Bb

and a-fairy tales That's all she ever thinks about ridin' with the

16 Am C Gsus2 F#sus2 C

[C] 2nd Verse (1:08)

wind

Lord when I'm sad

when I'm sad she comes to me

D¹¹

Em7

19 (drum fill) let ring

with a thousand smiles

she gives to me

22 G Am 1/2

LITTLE WING *Jimi Hendrix*

free
Em7 Bm Bb

24 It's alright It's alright she says it's alright

take anything you want from me Anything

Am C Gsus2 Fsus2

26

anything

C D^{II} let ring

28

D Guitar Solo (1:42)

w/bar grad. descent -1 1/2 grad. return *N.C.(Em)

30 full full

*Chords implied by bass and guitar.

(G) (Am)

32 full full full full

LITTLE WING *Jimi Hendrix*

(Em) (Bm)

34

(Am) (C) (G) (F)

36 rake let ring

38 (C) (D) let ring

40 rake (2:15) (Em) grad. bend

42 (G) (Am) hold bend

(Bm)

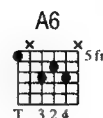
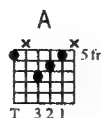
WORDS AND MUSIC BY Jimi Hendrix **TRANSCRIBED BY** Andy Aledort

NEW FORMAT

E7#9

6 fr

2 1 3 4



Moderate Rock ♩ = 112

N.C.(E)

Gtr. 2 plays Fill 1 three times

Gr. 1 (w/Fuzz Face dist pedal)

9 Gtr. 1

full

(0:23) E7#9

Bass

Bass Fill 1

Fill 1 (0:05, 1:36)

Gtr. 2

mf

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PURPLE HAZE *Jimi Hendrix*

12 G A(6) E7#9 G A(6)

Measure 12: G (3 3 3 3), A(6) (5 5 5 5), E7#9 (7 5 5 5). Measure 13: G (3 3 3 3), A(6) (5 5 5 5), E7#9 (7 5 5 5). Measure 14: G (3 3 3 3), A(6) (5 5 5 5), E7#9 (7 5 5 5). Measure 15: G (3 3 3 3), A(6) (5 5 5 5), E7#9 (7 5 5 5).

*Th

*Fret 6 w/thumb

B 1st Verse (0:32)

15 Purple haze all in my brain A(6) E7#9 Lately things just don't

E7#9 G A(6) E7#9

Th... sim.

Bass Fig. 2

seem the same Actin' funny but I don't know why
 G A(6) E7#9 G A(6)

Th -----
 Th -----

S'cuse me while I kiss the sky

N.C.(E5)
*N.H.
8va

21

end Bass Fig. 2

*With previously picked low E still ringing, lightly touch string at 6th fret.

C 2nd Verse (0:52)

24 **Purple haze** **all around** **A** **Don't know** **E7#9** **if** **I'm** **comin'**

Gr. 1

Bass plays Bass Fig. 2

up or down

Am I happy or in misery What

27 **G** **A(6)** **E7#9** **G** **A(6)**

Th.

PURPLE HAZE *Jimi Hendrix*

ever it is that girl put a spell on me

N.C.(E5)

D Guitar Solo (1:19)

(w/vocal ad lib.)

N.C.(E5)

Gtr. 1 ad libs tremolo bar dives throughout solo

Gtr. 2 w/Octavia

(F#5)

(D5)

(E5)

Gtr. 2 w/Octavia

36 > > > > >

16 18 16 18 16 18 16 14 (14) 14 16 14 14 13 19 14 14 (14) 14 14 12 14 12 14 12° 11/12 11 11 14 12

f

0 7 7 7 7 7 (8) / 9 / 9 5 5 5 5 5 6 7 7 7 0 0 0 0 0

(F#5) (D5) (E5) (F#5) (D5)

39 > > > > > > > V-----

12 14 12 11 12 (12) 14 16 (16) 14 16 14 12 14 14 16 12° 16 12 16 12 16 12 (12) 12 X 12 14

/ 9 9 5 5 5 5 6 7 7 7 7 0 0 / 9 / 9 5 5 5 5 5 5 6

F (1:36)

Ooh

(E5)

(F#5)

(D5)

N.C.(E5)

Gtr. 2 plays Fill 1 three times

Gtr. 1

PURPLE HAZE *Jimi Hendrix*

45 Gtr. 1 Ah Ooh Ah

Bass plays Bass Fig. 1 six times

48 Oo Ah Oo

G 3rd Verse (1:54)

51 Ah Yeah Purple haze all in my eyes

Bass plays Bass Fig. 1

Bass plays Bass Fig. 2

54 Don't know if it's day or night You got me blowin'

sim.

Th.....

57 blowin' my mind Is it tomorrow or just the end of time

Th

pitch: E

H Outro (2:14)

32 Ooh help me Ahh yeah

Gtr. 1

Bass

*Chord names derived from bass figure.

PURPLE HAZE *Jimi Hendrix*

Purple haze yeah (spoken) Oh no

E7#9 N.C.(F#5) (D5)

64 hold bend full hold bend full

Bass Fig. 3 end Bass Fig. 3

no oh help me tell me baby tell me I

(E5) (F#5) (D5) (E5)

66

*Randomly alternate between the E and D notes while tremolo picking.
Bass plays Bass Fig. 3 simile until fade

can't go on like this You're makin' me blow my mind

(F#5) (D5) (E5)

Gtr. 1 cont. simile Gtr. 2

69

Mama oh no Purple haze No no

(F#5) (D5) (E5) (F#5) (D5)

Gtr. 1 plays ad lib. trem. bar dive & return w/open strings till fade

71 hold bend 1 1/2 full hold bend full full full hold bend

Begin Fade It's painful baby Purple haze Purple haze haze

(E5) (F#5) (D5) (E5) (F#5) (D5)

74

19:16 Fade Out

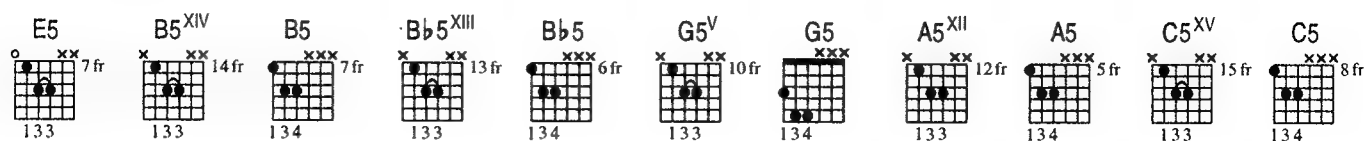
THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

WORDS AND MUSIC BY Joshua Homme and Nick Oliveri TRANSCRIBED BY Jeff Perrin

All gtrs. tune down two whole steps (low to high: C F B \flat E \flat G C).

Bass tuning: (low to high: C F B \flat E \flat).

All notes and chords sound two whole steps lower than written (key of C minor).



A Intro (0:00)

Moderately $\text{♩} = 110$ Swing 16ths Feel ($\text{♩} = \text{♩} = \text{♩}$)

E5 B5 B \flat 5

Gtr. 1 (w/dist.) 1 cont. simile throughout intro

Vibraphone plays Riff A light P.M. throughout

Bass Fig. 1 cont. simile

mf

B 1st Verse (0:18)

A5 N.C. E5 B5

1. Well I've got a secret I cannot say

Vibraphone plays Riff A one and one half times light P.M. throughout verse

end Bass Fig. 1 Bass Fig. 2

A modern movement to give it away You've got somethin'

B \flat 5 A5 E5

end Bass Fig. 2

Riff A (0:00, 0:18, 1:01, 2:32)

(E5) (B5)

(B \flat 5)

(A5)

(E5)

(B5)

(B \flat 5)

(A5)

Vibraphone arr. for gtr. (w/remolo effect)

As heard on Queens of the Stone Age's Interscope recording *Rated R*

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THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

that I understand B5 Hold it in tightly A5 Call on command N.C.

10

Leap of faith B5 Do you doubt Bb5 Cut you in A5 I just cut you out E5

13 Gtr. 1

Gtr. 2 plays Fill 1

Bass plays Bass Fig. 1

C 1st Chorus (0:44)

Whatever you do B5 Whatever you do Bb5 don't tell anyone G5 don't tell anyone A5 B5

17 Gtr. 1

Gtr. 2 (w/dist.) Rhy. Fig. 1

end Rhy. Fig. 1

f Bass Bass Fig. 3

end Bass Fig. 3

D 2nd Verse (1:01)

Look for reflections B5 In your face Bb5 Canine devotion

E5

* Gtrs. 1 and 2 play Rhy. Fill 1

Vibraphone plays Riff A twice

Gtr. 1

21 light P.M. throughout

Bass plays Bass Fig. 1 twice

* Gtr. 1 overdubs 2nd verse.

Fill 1 (0:42)

* Gtr. 2 A5

* doubled

Rhy. Fill 1 (1:01)

Gtrs. 1 & 2 E5

THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

24 A5 time can't erase 1/2 N.C. E5 Out on the corner B5 or locked in your room

27 Bb5 I never believe A5 them and I never assume N.C.

29 E5 Gtr. 1 Stuck in believe B5 there is a lie Bb5 Promise is promise A5 An eye for an eye

Bass

33 E5 Gtr. 1 But we've got something B5 to reveal

Bass plays Bass Fig. 1

35 Bb5 No one can know A5 Gtr. 2 plays Fill 2 E5 Gtr. 2 plays Rhy. Fig. 1

mf Bass plays Bass Fig. 3

38 B5 don't tell anyone Bb5 don't tell anyone A5 B5

Fill 2 (1:34)
* Gtr. 2 (A5)

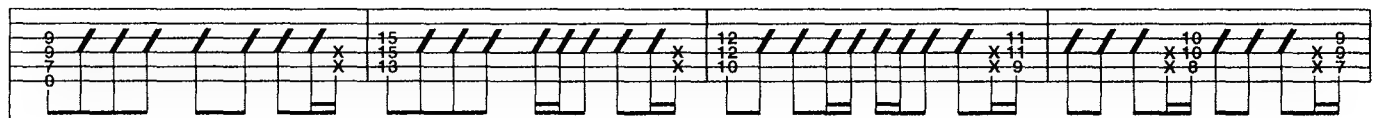
* doubled loosely by another gtr.

THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

(1 53, 3 06) **Whatever** you do **don't** tell anyone **don't** tell anyone

E5 Bb5 G5 F#5 F5 E5

41 Gtr 1



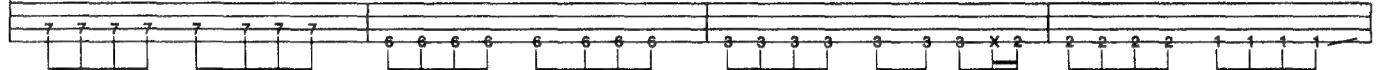
Rhy. Fig. 2
Gtr 2

end Rhy. Fig. 2



Bass Fig. 4
Bass

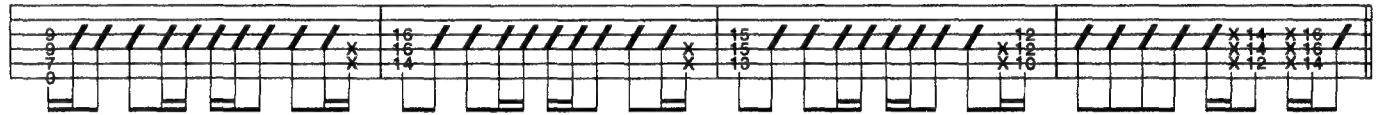
end Bass Fig. 4



Whatever you do **don't** tell **don't** tell

E5 B5 Bb5 G5 A5 B5

45 Gtr. 2 plays Rhy. Fig. 1
Gtr. 1



Bass plays Bass Fig. 3

F Bridge (2 10)

I think you already know how
You know the art Isn't gone Ah an' I'm

Bb5 C5

49 Gtr 1



Gtr. 2

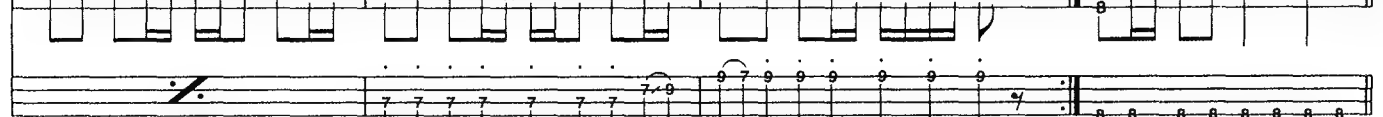
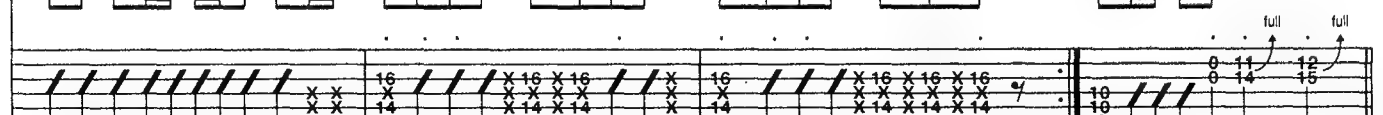
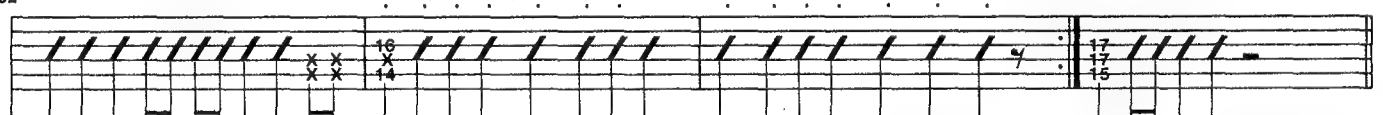


Bass



1. far I'd go not to say N.C. (B octaves) 2. taking our song to the N.C. (C5) the N.C.

52



THE LOST ART OF KEEPING A SECRET *Queens of the Stone Age*

G Guitar Solo (2:32)

grave

E5

Vibraphone plays Riff A

56

Gr. 2 full

B5

Bb5

A5

end Rhy. Fig. 3

Rhy. Fig. 3

* Gr. 3 (w/dist)

f Bass plays Bass Fig. 2

* "noise" piano arranged for gtr.

D.S. at Coda (go back to E)

60

E5

B5

Bb5

A5

* Gr. 2 plays Fill 3

* overdub

Bass

Coda (3:14)

Whatever you do

64

E5

Bb5

G5

F#5

don't tell

F5

E5

Gr. 2 plays Rhy. Fig. 2

Gr. 1

Bass plays Bass Fig. 4

H Outro (3:23)

E5

G5 A5 B5 E5

G5 A5 B5 E5

G5 A5 B5 E5

G5 A5 B5 E5

68

Gr. 1

Gr. 2

Bass

Fill 3 (2:47)

Gr. 2

TAB

* Gr. 4

* overdubbed gtr.

RIGHT NOW SR-71

WORDS AND MUSIC BY Mitch Allan and Butch Walker TRANSCRIBED BY Matt Scharfglass

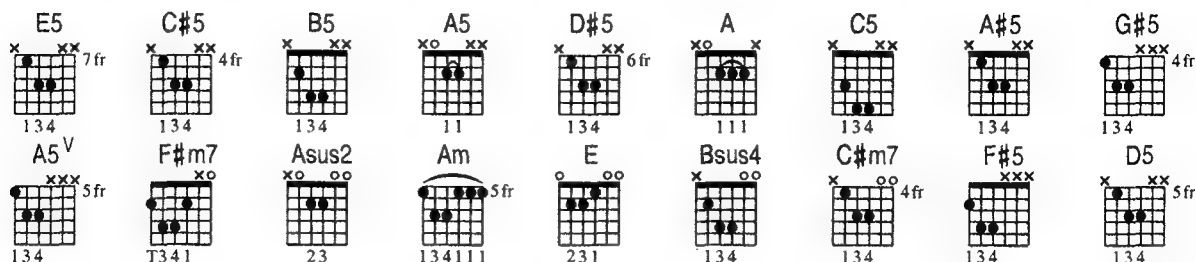
NEW FORMAT

Bass lines are included in the guitar transcriptions

All gtrs. tune down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All notes and chords sound one half step lower then written (key of E \flat).



Intro (0.00)

Very Fast Rock ♩ = 232

* Gtr. 1 (w/heavy dist.)

E5

Rhy. Fig. 1

P.M.

C#5

B5

1

N.C.(A5)

D#5

E5

Gtr. 1 repeats Rhy. Fig. 1

6 Gtr. 1

end Rhy. Fig. 1

Gtr. 2 (w/heavy dist.)

Rhy. Fig. 1A

Bass

Bass Fig. 1

C#5

B5

A

1. She
D#5
end Rhy. Fig. 1A

11 Gtr. 2

As heard on SR-71's RCA/BMG recording *Now You See Inside*

©2000 Matzoh-Ball Music (ASCAP)/Warner-Chappell/Fitt Music (ASCAP).

B 1st Verse (0.19)

C#5 Fake plastic submarine

Glr. 2 out

P.M.

Bass

Bass Fig. 2

B5

A5

D#5

21 P.M.

P.4

(0:25)

E5

C5

C#5

A#5

Gtr. 2

Rhy. Fig. 2

25

mf

Gtr. 1

P.M.

P.

Bass

[illegible]

Gtr. 2 E5

TAB 

RIGHT NOW *SR-71*

Another thing I grew to hate but now that's over

B5

G#5

A5^v

end Rhy. Fig. 2

29

C 1st Chorus (0:36)

Why
high
eye

B5

Why you always
Knock me down
Figured
C#5

till
her

1. 2.
kick me when I'm
we see eye to

E5
Gtr. 2
Riff A

33

Gtr. 3 (w/heavy dist.)
Riff A1

Gtr. 1
Rhy. Fig. 3

Bass
Bass Fig. 3

end Bass Fig. 3

3. out I know she may not be Miss Right but she'll do right

A5 F#m7 Asus2

37

end Riff A

end Riff A1

end Rhy. Fig. 3

* Fret 6 w/ thumb

(0:49) now She'll do right

E5 C#5

42

Gtr. 1 plays Rhy. Fig. 1
Gtr. 2 plays Rhy. Fig. 1A
Gtr. 3

Bass plays Bass Fig. 1

now

46 B5 A5 D#5

D 2nd Verse (1:00) used to hang on every word Each lie was more absurd kept me so

E5 C#5 B5

50

Gtr. 1 P.M. P.M.

Bass plays Bass Fill 1 Bass plays Bass Fig. 2

Fill 1 (1:00)
Gtr. 3

Bass Fill 1 (1:00)
E5 N.C.

RIGHT NOW *SR-71*

insecure but now that's over She taught me how to trust

A5 D#5 E5 C5

55 P.M. P.M. P.M. *Gtr. 2 plays Rhy. Fig. 2*

and to believe in us And then she taught me how to cuss That bitch It's

C#5 A#5 B5 G#5 A5^V

60 P.M. P.M. P.M.

over (1:17) You know I used to be such a nice boy

Gtr. 1 F#m7 Am

65 P.M.

Gtr. 2

Bass

* Fret 6 w/ thumb

E 2nd Chorus (1:21)

Why high eye Why you always Knock me down till her kick me see eye to she when I'm know to she

E5 B5 C#5 A5

Gtr. 1 plays Riff A
Gtr. 2 plays Riff A
Gtr. 3 plays Rhy. Fig. 3

70 Bass (play 3 times)

Bass substitutes Bass Fill 2 second time
Bass substitutes Bass Fill 3 third time

may not be Miss Right but she'll do right

F#m7 Asus2

74

Bass Fill 2 (1:24)

A5

Bass Fill 3 (1:28)

A5

RIGHT NOW[®] SR-71

F Guitar Solo (1:37)

now

E5

Gtr. 3

B5

C#5

A5

B5

78

* composite arrangement

82

86

Bass plays Bass Fig. 3 twice

RIGHT NOW *SR-71*

E Bsus4 C#m7 Asus2 3. She

The musical score for '3. She' consists of two staves. The top staff is a guitar line with fret numbers 16, (16), (16), 14, 17, (17), (17), 14, (14), (14), 17, 16, (16), (16), 16, 17, 16, 14, 17, 16, 14. Chords E, Bsus4, C#m7, and Asus2 are indicated above the staff. The bottom staff is a bass line with fret numbers 0, 0, 0, 0, 4, 4, 2, 4, 4, 4, 4, 4, 4, 4, 0, 0, 0, 0, 0, 0, 0. Chord diagrams are shown above the bass staff, and a '3' is written below the final measure.

G 3rd Verse (1:54)

clings to me like cellophane

Fake plastic submarine

She's drivin'

135

B5

F#5

[illegible]

me insane But now that's over
A5

(Now that's over)

99

Gtr. 3 plays Fill 2

H 3rd Chorus (2:04)

Why high

Why you always
Knock me down till
C#5

1. kick me when I'm
A5

E5

B5

Gtr. 1 plays Riff A

Gtr. 2 plays Riff A1

Gr. 3 plays Rhy. Fig. 3

104

Bas

[illegible]

Fill 2 (2:03)

Gtr. 3 N.H.

3 3 3 4 4 4 5 5 5 7 7 7 5 4 4 5

RIGHT NOW SR-71

2. we see eye to eye Figured her
108 A5 E5 B5 C#5

out I know she may not be Miss Right but she'll do right
112 A5 F#m7 Asus2

I Outro (2:21)

now
now

E5

Gtr. 1 plays Rhy. Fig. 1 first time; first 6 meas. of Rhy. Fig. 1 second time

Gtr. 2 plays Rhy. Fig. 1A first time; first 6 meas. of Rhy. Fig. 1A second time

117 Gtr. 3

Bass plays Bass Fig. 1 first time; first 6 meas. of Bass Fig. 1 second time

now now
121 B5 A5 Right D#5

(2:36) Half Time ♩ = 116

2.

Ah

C5

D5

E5

Gtr. 3 (all instruments treated w/flanging effect)

"scoops"

w/bar -

125

slight rit.

Gtr. 1

Gtr. 2

Bass

* Random fretboard location.